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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Press View Apr. 23
 Opening of exhibition Apr. 24
 Closing of exhibition June 30

NEW HAVEN PAINT AND CLAY CLUB, Free Public Library, New Haven, Conn.

Entry blanks must be received by secretary by Mar. 25
 Exhibits received Apr. 1
 Opening of exhibition Apr. 8
 Closing of exhibition Apr. 26

SOCIETY OF WASHINGTON ARTISTS, Corcoran Gallery, Washington, D. C.

Entry cards must be received before Mar. 28
 Exhibits received prepaid by Apr. 3
 Opening of exhibition Apr. 12
 Closing of exhibition Apr. 28

WITH THE ARTISTS

Charles P. Gruppe's large canvas, shown at the last Paris Salon, has been purchased by Mr. Kinsey of Phila., who has hung it in the drawing-room of the Bellevue-Stratford Hotel, while awaiting the completion of his new gallery. Two canvases solicited by the Art Club of Toronto (the Artist's birthplace) are exciting much interest there. Three more of the artist's paintings will be in the exhibition of the Montreal Art Association, to open Mar. 25.

The thirty-four marines by C. Calusd shown at the Hotel Plaza during the early part of the winter under the patronage of Mr. C. W. Wickersham, are now on exhibition at the Snedecor Galleries, 107 West 46 St. through Mar. 28.

Mr. and Mrs. Joel Nott Allen gave a reception and musicale at their Sherwood Studio on Saturday last at which the portraits of the late Dr. Huntington and Prof. William E. Chandler were shown. Over three hundred guests were present. Among the musicians were Miss Elinore Marx and Mr. George A. Flemming. Some of the artists present were Mr. and Mrs. R. M. Shurtleff, Mr. and Mrs. Irving Couse, Cullen Yates, William Robinson, Margaret Huntington, Frank Bicknell and Carleton T. Chapman. The portrait of Dr. Huntington was shown this week at the Scott and Fowles Gallery.

Mr. and Mrs. Francisco Pausas gave a charming tea at their studio, 350 West 55 St., on Mar. 15, for Senorita Bori, the prima-donna, whose portrait the artist recently painted. A number of friends admired the work as well as several other of the artist's portraits, notably one of Senor Bori.

Colin Campbell Cooper and Mrs. Cooper are contemplating a trip to Charleston, S. C., where they will remain several weeks, painting some of that city's old and picturesque houses.

Bolton Brown is holding a final exhibition at his studio, 147 Columbus Ave., prior to giving up his residence in this country, as it is his intention to live abroad in the future. Included in the display are paintings, sketches, drawings and a number of Japanese color prints, and, as this is his last sale, they are all specially priced.

Carle J. Blenner recently completed a thoroughly good portrait of Mr. J. Stuart Blackton, Commodore of the Atlantic Yacht Club. The portrait, which is a serious good work, shows the subject in a three-quarter length standing pose, his kindly character expressed in the fine head, and keen and sparkling eyes well exemplified. The portrait is painted in a simple, direct manner, marks a decided advance in characterization for this popular painter, and may be said to be his best in portraiture. With Mr. Blackton, who is himself an artist, Mr. Blenner will sail for France Mar. 29, to remain until the end of June in France and Italy painting outdoors. He has just completed a portrait of Mlle. Lucrezia Bori, an excellent likeness and an interesting composition.

Mahonri Young has nearly completed the third panel for his monument to "The Sea Gulls" for Salt Lake City, Utah—(the sea gulls having saved the State from famine caused by crickets in 1848). The first panel represents "The Arrival of the Pioneers in Utah," the second "The Coming of the Sea Gulls," the third panel depicts "The Harvest," and the fourth will be an inscription.

Harriet J. Putnam, the miniature and watercolor painter, has removed her studio from 246 Fifth Ave. to the Waldorf-Astoria Hotel.



RIDE OF THE VALKYRIES.

By F. S. Church.

Owned by Dudley Waters, Esq.

ARMORY SHOW ECHOES.

At the close of the "Armory Show" last Saturday night, over one hundred members, their wives, sweethearts and friends, celebrated the success of the most talked of Art exhibition held in New York. After the last of the hundred thousand visitors who had seen the show had departed from the Armory, the officers of the Association, policemen who had served and several of the members of the Gallant 69th Regiment, formed a procession around the Armory with Putnam Brinley as drum major, after which performance the company adjourned to a nearby restaurant and enjoyed a champagne supper. The Exhibition has gone to Chicago and great preparations are in progress for its opening in the Art Institute there on Mar. 25.

The N. Y. management figures that the proceeds received from entrance fees, sale of catalogs and commissions will just about pay the expenses of the show, which is more than they expected, as the venture was in no wise a commercial affair but was intended to be purely educational. No plans can yet be made for future exhibitions, but the Association has made itself a name and fame, which doubtless assure its future.

BECKWITH ON MODELS.

Carroll Beckwith's "talk" last Saturday night at the Art Workers' Club, on "The Artist and His Model," attracted a large and appreciative audience. In his well-modulated and sympathetic voice the artist impressed his listeners, both artists and models, with his knowledge of his subject and also the logical advice. Especially to the latter class of workers did this apply. "The successful model," he said, "is the girl who first of all takes care of her health, as nothing is so conducive to firm and paintable flesh as a healthy body." For this purpose he also advocated the free use of cold water, and systematic exercise. "The winning model," declared Mr. Beckwith, "is the girl who approaches a studio in a modest and ladylike manner. Artists also like girls who take care of their hair. Nothing is more important, and the girls are far more attractive in simple, neat clothes, than in gowns of fashionable cut and cheap material. But most successful of all," he continued, "is the sympathetic girl. The model who takes an intelligent interest in her work, whether she is beautiful or not, is a treasure to an artist. And last but not least she should keep her engagements

OBITUARY.

L. M. Boutet De Monvel.

The death of Louis Maurice Boutet De Monvel on Mar. 16 in his 63rd year is announced from Paris. He was born at Nemours in 1850, and received his education at the Lycee Charlemagne. Early in life he took up the study of art under Le Febvre, Gustav Boulanger and Carolas Duran, and exhibited for the first time in the Salon of 1874.

At first he devoted himself chiefly to drawing for publications but continued to keep up his work in oils, exhibited in various Salons and received numerous medals. In Nov., 1899, he visited America, and painted several portraits, including those of the grandson of James G. Blaine and the granddaughter of Sen. Wm. A. Clark.

Henry Stull.

Henry Stull, the well-known painter of thoroughbred horses, died Mar. 18 at his home in New Rochelle, N. Y. He was born in Hamilton, Ontario, in 1851, came to New York when a boy and became an illustrator for Leslie's Weekly. From an illustrator he became a painter of fine horses. His skill in painting horses standing or in action was admired by leading horsemen and breeders, who gave him commissions to paint their favorite steeds.

He was the American painter of race and stud horses, as Audobon and Tait were the painters of American domestic and wild fowl, and as Osthaus and Rosseau are the painters of American hunting dogs.

CORRESPONDENCE.

Who's This Wonderful Man?

Editor AMERICAN ART NEWS:
 Dear Sir:—A painter, whose work for the past two years has failed to be recognized by all the canons and canoneers of New York art, failing even to get into a department store exhibition, has just sold one of his pictures for \$1,500. He got the money, too, for I practically saw it in his hands. He has sold others at prices ranging from \$150 up to \$500, and I would like to know how many of the locally recognized painters are doing as well. How many New York artists, do you suppose, have sold pictures of their own production within the past year at \$1,500 each! This may sound commercial, and it is, but it is none the less interesting on that account.

L. J. W.

New York, March 18, 1913.

National Academy of Design
 215 W. FIFTY-SEVENTH STREET
 Eighty-eighth Annual Exhibition
 OPEN DAY AND EVENING
 OPEN SUNDAY AFTERNOON

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.

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Instructor, William M. Chase.

Seeing picturesque Italy from Naples to Venice. Sketching and painting in Venice. Studio. Costume models. Membership limited. Expenses moderate. Address C. P. Townsley, Director, 180 Claremont Ave., New York City.

Large finely furnished studio—3 rooms and bath—to let from Apr. 1. Room 26, Sherwood Studios, 58 W. 57 St.

Large Furnished Studio To Let—At top New Bldg. Delightfully cool in Summer. 4 rooms, 2 baths, k'tte. \$100 per mo. to Oct. (Regular \$230.) To visit, telephone Gramercy 6371.

To Rent—Large Studio—Running water, electric light, steam heat, elevator service. \$500 per year. 256 West 55 St. Inquire at elevator.

Nutley, N. J.—For sale or to rent, the late Frank Fowler's cottage of 9 rooms and large studio attached. Address E. Fowler, New Canaan, Conn.

and be punctual." He also alluded in an interesting way to the years he spent in Paris painting in the same studio with Sargent.

JULIAN'S ALUMNI CELEBRATE.

The sixth annual reunion of the "Les Anciens de l'Academie Julian" took place on Monday evening at the Hotel Brevoort. The dinner was converted into a "Burlesque," but a was a genuine protest against the "Cubists," "Futurists" and other "ists."

The invitations announced two prizes, one gold dust medal for the best American figure, "linear or cubic," and one silver polish medal for the best landscape "not previously seen in nature."

Many of the artists brought their mock pictures to the dinner and hung them on the walls of the dining room.

The hit of the evening was made by Benjamin A. Francke, as the first, original, and only "octagonalist." His canvas was covered with octagonal splotches of garnet and blue and purple and orange. He called it "Lady Walking in Fifth Avenue in the Sunlight."

Duchamp's "Nude Descending a Stairway" in the recent Armory exhibition, came in for most of the ridicule.